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of the upper note upon which they make their resolution, the first, the leading note, may become slightly sharper than it would be in the temperamented scale, and the second slightly flatter.



The G♯ *(too flat)* of the concertina could not, then, be in tune with the G♯ *(too sharp)* of the violin; nor the A♭ *(too sharp)* of the one, with the A♭ *(too flat)* of the other: each of the performers, obeying two diametrically opposite laws (the law of the calculation of vibrations, and the musical law), if the violinist, yielding to the necessity of effecting strict unison, did not play in such a manner as to assimilate with the sound (whatever it might be) of the instrument having fixed intonations,—and in consequence really false. This takes place even—in less proportions, and without hurting the ear,—unconsciously with violins, when these latter play with the pianoforte and other temperamented instruments. But the fantastic proceeding, which should reconcile the system of the English concertina, with the musical system of ascending leading notes, and descending sevenths, would consist in adopting the exact reverse of the acoustician's opinion on the enharmonics, by employing the A♭ in place of the G♯, and vice-versa. The violin executing then this passage musically,—



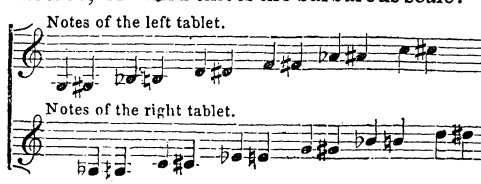
would find itself nearly in unison with the concertina executing the same passage written in this absurd way,—



This ancient endeavour of the acousticians to introduce at all risks the results of their calculations into the practice of an art, *based especially on the study of the impressions produced by sounds upon the human ear*, is no longer maintainable now-a-days.

So true is it, that Music rejects it with energy; and can only exist by rejecting it.

Omitting the long digression which will be found printed at pages 236-7 of the English edition of my book on orchestration, I return to the English concertina; of which this is the barbarous scale:—





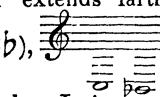
The concertina, notwithstanding the disposition of the preceding example, is written on a single line, and on the G clef. The shake is practicable on all the notes of the scale; less easily, however, in the lower extremity. The double shake (in thirds) is easy.

Diatonic and chromatic passages, or arpeggios, of tolerable rapidity, may be executed on this instrument.

It is possible to add to the principal part,—if not several other complicated parts, as on the pianoforte and organ,—at least a second part proceeding nearly parallelly with the melody, and struck chords of four to six notes, or richer still:—



The German concertina—much used also in England—is not constructed on the system of the preceding. Its scale, which extends farther below (it goes down to C and B♭),



contains no enharmonic interval. It is consequently constructed according to the law of temperament.

The compass of concertinas varies with the number of keys, knobs, or stops, given to them; and this number changes according to the caprice of the makers. Finally, this instrument—like the guitar—requires, that the composer who would turn it to advantageous account, should have a knowledge of its mechanism, and be able to play it himself, more or less well.

THE WORCESTER MUSICAL FESTIVAL.

On Tuesday the 11th of September, this Festival was inaugurated by a performance of the first part of Haydn's "Creation," in which the most marked feature was the singing of Madame Clara Novello, whose voice told wonderfully in "The Marvellous Work," and "With verdure clad." The choruses went well, "The Heavens are telling" bringing the selection to a fine close. After a few minutes' pause, Mendelssohn's oratorio of "St. Paul" commenced, and did not conclude till four o'clock. The general execution was entitled to commendation—principals, band, and chorus alike exerting themselves to do justice to the great work. Mesdames Clara Novello and Rudersdorff divided the soprano music; Mdme. Sainton-Dolby and Miss Wells were the contralti; Mr. Sims Reeves alone sustaining the tenor part, and Signor Belletti the bass, assisted by Mr. Briggs, one of the lay-clerks of the Cathedral. At the miscellaneous concert in the evening, Professor Bennett's "May Queen" was performed, and

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also one of Beethoven's symphonias, and other smaller pieces.

On Wednesday about 1,100 persons were present at the morning performance in the cathedral, and certainly enjoyed a treat of the highest order, in the execution of Spohr's "Last Judgment," which was irreproachably performed throughout. The soloists were Mesdames Rudersdorff and Dolby, Mr. M. Smith, and Mr. Weiss. The second part consisted of a selection form "Judas Maccabæus." At the concert in the evening, a cantata, entitled "The Erl King's Daughter," composed by Niels W. Gade, was performed for the first time in England. The plot is remarkably simple, and is altogether a fairy tale. The music has much pleasant melody running through it. The principal part is that of Sir Oluf, which was ably filled by Mr. Weiss. Mesdames Rudersdorff and Dolby sustained the soprano and contralto music. On Thursday morning the "Elijah" was given with enormous success. Mendelssohn's masterpiece has seldom been heard to greater perfection. Madame Clara Novello took the first soprano music, in which her fine voice produced its usual effect. Mr. Weiss was the Prophet, and Mr. Sims Reeves and Mr. M. Smith divided the tenor part. Madame Dolby sang the contralto music. A third miscellaneous concert took place in the evening, when the College Hall was literally cramined. On Friday the "Messiah" fulfilled every expectation, and about 2,200 persons were present. The choruses were uniformly well sung, and the solo singing could not have been surpassed. The incomparable air, "I know that my Redeemer liveth," was never delivered more divinely than on this occasion by Madame Novello, who was, probably, in some measure influenced by the reflection that these were the last notes she would ever be called upon to utter in an English cathedral. It was repeated, in accordance with the wish of the Dean and that of the entire audience. The other great performance was "Comfort ye my people," by Mr. S. Reeves, which was admira bly sung. Madame Sainton-Dolby and Signor Belletti took the other parts in the oratorio with their usual ability. The receipts are understood to have been highly satisfactory, and the charity will be considerably benefitted.

THE NORWICH MUSICAL FESTIVAL.

This Festival commenced on Tuesday evening, the 18th ult., and as at its predecessor, the Worcester Festival, the "Creation" was chosen for the opening oratorio. The performance was unexceptionable; and to make it more than usually attractive, the principal vocalists were doubled in number. It will be recollected that the oratorio contains but one soprano, one tenor, and one bass; on this occasion Madame Clara Novello, Mr. S. Reeves, and Mr. Weiss sang the solo music of the first and second parts, while their places were supplied, in the third part, by Madame Weiss, Mr. W. Cooper, and Mr. Santley. It will not be necessary to refer at any greater length to this well-known oratorio, nor to the excellence of all the solo singers engaged for the occasion. Mr. Benedict was the conductor of the festival.

On Wednesday evening the performance excited much interest in consequence of the production of portions of Gluck's opera, entitled "Armida," which was written eighty-three years ago, and is therefore so aged and forgotten that it is to us a new composition. The scenes selected were from the second and third acts, and formed a tolerably complete story. The first was a duet, sung by Madame Clara Novello and Mr. Santley, in which Armida concerts the destruction of Roland; then followed an air for the tenor, sung by Roland, while in the enchanted garden of Armida. This graceful air, which was given to perfection by Mr. S. Reeves, is a strain of delicious melody that haunts the memory. The next piece, a grand scena, shows that Armida has herself yielded to love, and after lamenting her weakness bursts out with an invocation to Hate, as grand and dramatic a composition as can well be imagined. This scena was finely declaimed by Madame Novello, whose comprehensive powers enable her to grasp the characteristics of all music with equal firmness, while the perfectly clear and brilliant quality of her notes g ive magnificent power to dramatic scenes of this kind. Hate now appears to answer to Armida's call, and in an air—"Love shall no longer reign"—a vigorous melody, promises deadly opposition to her rival. Madame Weiss sung the difficult intervals of this arduous air with great correctness, and the chorus brought out to perfection the hard, remorseless cruelty which is expressed. The rest of the programme was admirably chosen, but of extreme length. The other performers who took part in the concert, were Mdlle. Titiens, Madame Borgi Mamo, Miss Palmer, Messrs. Santley, Weiss, Giuglini, and W. Cooper, Miss Arabella Goddard, and Sig. Piatti.

The performance on Thursday morning comprised Handel's "Dettingen Te Deum," sung by Madame Weiss, Miss Palmer, Mr. W. Cooper, and Mr. Weiss; and the "Last Judgment," in which Madame Clara Novello was heard to great advantage. Miss Palmer sung the contralto music, Mr. S. Reeves was the tenor, and Mr. Santley the bass. The attendance was considerable, the whole performance was highly satisfactory, and the quartett and duet were repeated by desire of the Lord Lieutenant.

In the evening, the concert opened with Professor Bennett's "May Queen." Madame Clara Novello representing the heroine, Miss Palmer the queen, Mr. S. Reeves the lover, and Mr. Weiss the forester. The rest of the performance was made up of pieces quite familiar to concert-goers, in which the performers already mentioned took part, as well as Sig. Belletti, and Mr. Benedict.

The great event of this festival was the production of a new oratorio, by Herr Molique, entitled "Abraham," which was performed on Thursday morning for the first time, and was conducted by the composer. The persons in this oratorio are, soprani,—an angel, Hagar and Isaac; contralti,—an angel and Sarah; baritone,—Abraham; bass,—a messenger; and also a tenor, to whom no definite character is given. The story commences with the departure of Abraham from his country; and that portion of the life of Abraham is depicted, exhibiting him as a saint, a warrior, and a sufferer. Scope is afforded by the libretto for the delineation of human passion in almost every phase, from triumphant joy to a sorrow that borders on despair. The incidents are striking, varied, and picturesque, calling all the powers of the orchestra into play. Our space will prevent us at present from giving any description of the music. The oratorio contains some very excellent pieces, and it is likely to become a decided favourite with the public. The principal singers were Madame Clara Novello, Madame Weiss, Miss Palmer, Mr. S. Reeves, Mr. W. Cooper, Sig. Belletti, and Mr. Santley, who acquitted themselves in their difficult task to the complete satisfaction of all present.

The concert in the evening comprised a new cantata by Mr. Benedict, which is a very charming composition, and was given to perfection. The solos were sung by Madame Clara Novello, Miss Palmer, Mr. S. Reeves, and Mr. Weiss. We hope, a ta future time, to have an opportunity of hearing these two compositions in London, when we shall be able to give a more detailed account of them.

The festival was brought to a close on Friday, by the performance of the "Messiah," when no fewer than 1,660 persons were present. The receipts have exceeded, to the amount of about £1000, those of the last festival; and it is expected that, in spite of the large expenses, more than £500 will be handed over to the charities.

CRYSTAL PALACE.

We announced in our last number, that two great festival performances of *The Creation* and *Messiah* would take place at the Crystal Palace, on Wednesday, the 26th, and on Saturday, the 29th of September, in honour of the retirement of Madame Clara Novello from public life. The first performance came off in the great orchestra on Wednesday, the 26th, when the *Creation*, conducted by